ART EXHIBITION CATALOGUES REPUBLISHED ON MICROFICHE

Published on microfiche by:

Chadwyck-Healey Ltd
45 South Street
Bishops Stortford
Herts CM23 3AG
England

Somerset House
417 Maitland Avenue
Teaneck
New Jersey 07666
USA

Date of publication and production of master: 1975

Series: Each title is given a seven-figure serial number placed in the top right hand corner of the microfiche title strip. This is an accession number. The first figure indicates the number of the list in which the title first appears: the first three-figure group signifies the gallery or museum; the second three-figure group the accession number for that title.

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Location of original: The National Art Library, Victoria and Albert Museum, London

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77. C.
Manchester.

Handbook to the W. Holman Hunt Exhibition.

W. HOLMAN HUNT, O.M., D.C.L.
From the Painting by Sir William Richmond, K.C.B., R.A.

The Manchester City Art Gallery.

Handbook to the W. Holman Hunt Exhibition.

Taylor, Garnett, Evans & Co., Ltd.
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The Art Gallery Committee are under great indebtedness to His Majesty the King, to the Board of Education, and to the Corporation of the City of Birmingham, and to the numerous private owners of pictures and drawings, who, by their generous loans, have made possible an exhibition so thoroughly representative of the life-work of Mr. Holman Hunt.

PREFACE

THE body of the catalogue is taken, in the main, from that of the recent Exhibition in London, with additions supplied by Mr. Holman Hunt. A few notes, mostly from his "Pre-Raphaelitism and the Pre-Raphaelite Brotherhood," have since been added. Beyond this there is nothing additional save a few statements of fact which may be useful to the visitor.

With regard to the exhibition itself, it will be observed that, although exact chronological arrangement of the pictures has not been possible, the earlier ones have, for the most part, been placed in the first room.

J. ERNEST PHYTHIAN.

INTRODUCTION.

WILLIAM HOLMAN HUNT was born in Wood Street, Cheapside, London, on April 2nd, 1827. His father was the manager of a warehouse, and, as was then the custom, lived on the business premises. In "Pre-Raphaelitism and the Pre-Raphaelite Brotherhood," Mr. Holman Hunt says: "I was christened at the Church of St. Giles, Cripplegate, in which Cromwell was married, and where the toil-worn body of Milton lies. My orderly way of life was not to be influenced by their ambitious courses, for I was from the first meant for a citizen of the most thorough business training, the more so because from babyhood I delighted in a dangerous taste for pencil markings. My father had evidently forgotten that when a child he himself was an artist, as was early proved to me by drawings preserved, duly framed, and hung by his loving old aunt in her sitting room, with the words, "Drawn by William Hunt, aged 9, 1809," written on them. I can call them up before me now in their quaker-like black and gilt frames, and I can declare they showed unusual aptitude of eye and hand." The child who gave

this early promise was destined, however, to become not an artist but a business man, with a taste for collecting prints and for the literature of art.

Nor was he willing that his child, who also showed an aptitude for art, should become an artist. The greater the interest and the ability, the greater, in the parental estimate, was the danger of the boy's desiring to embark on art as his life-work, instead of as a mere recreation. As recreation art was welcomed; as a profession it was condemned. The father told the son "the story of George Morland, and recounted many tales to illustrate the unsatisfactory fortunes of the career when trusted to as a means of livelihood. A few artists he knew of had won great renown, but even these were generally deep in debt; and frequently, after a short period of favour from patrons, they ended their days in misery, hastened by dissipation and drink. In Roman Catholic countries there had been a steady use for painting and sculpture, he said, but here there was no settled demand for art. As a profession, therefore, it was out of the question, but as a diversion after business nothing could be more delightful."

When the boy, at the age of twelve and a half, was asked by his father what he wanted to be, the

reply that he was determined to be a painter was received in silence; and soon afterwards, he was told that he was to leave school, because, he says, "my father was convinced that a boy might easily enter upon a city life too late, but never too early." He was to be placed in a warehouse forthwith. The boy knew from observation that work in a warehouse would give no opportunity for drawing; so, fighting, while seeming to yield, he looked round for himself, found that there was a vacancy in an estate agent's office, learned that the post of copying clerk there would allow some leisure for drawing, and applied for and obtained the post. "My father," he says, "was taken by surprise by my news, and went down to see my self-chosen master; liking him, it was agreed that affairs might take their course. After a trial of three weeks my principal fault was found to be in slowness of growth; and with a request that I would do my best to amend this, it was decided that I should stay with Mr. James." In this incident the child shows himself to be father to the man; for, in after years, Mr. Holman Hunt's determination and capacity for taking independent action played a prominent part in his career.

Mr. James was an amateur painter, and finding young Hunt drawing in his desk, placed a box of oil

colours at his disposal, and otherwise encouraged him in his favourite pursuit. Mr. Hunt, senior, also encouraged him in what was to be only a hobby; allowed him to attend a mechanics' institute in the evenings to practise drawing, and also took him to see John Varley, the landscape painter. Then, again, he was permitted to spend his salary on lessons in portrait painting—all as a hobby, of course.

Mr. James tried to influence Mr. Hunt senior to let his boy become a painter, and the order went forth, therefore, that there must be a change to a strict house of business. Again the boy took matters into his own hands, obtained an engagement with the London agent of Richard Cobden, then engaged both in the Manchester trade, and in the Corn Law agitation. In the latter, young Hunt took sides against the great reformer, and wrote to a newspaper a letter on the question which was not inserted!

Alas for the father's precautions against art! Designing for printed calicos went on in what was doubtless believed to be a strict house of business; the boy tried his hand at it, and also decorated the panels of his room with oil paintings. A portrait he painted of an old orange woman, of which his father learned the authorship, brought matters to a crisis; there was a stiff contest between father and

son, and in the end the former gave way. Art as a career was agreed upon, half-furtive practice of drawing and painting was exchanged for daily work at the British Museum, the National Gallery, or elsewhere; and, though only at the third attempt, the determined youth, at the age of seventeen, obtained a probationership in the Royal Academy Schools.

Writing of himself in an article on Pre-Raphaelitism, in Chambers' Encyclopædia, Mr. Holman Hunt has said that he was an earnest young student "who, already feeling his way as a practical painter, was led by circumstances to study in exceptional degree the works of the greatest old masters, and he perceived that in every school progress ended when the pupils derived their manner through dogmas evolved from artists' systems rather than from principles of design taught by Nature herself. He determined, therefore, for his own part to disregard all the arbitrary rules in vogue in existing schools, and to seek his own road in art by that patient study of nature on which the great masters had founded their sweetness and strength of style. Without any idea of 'forming a school,' but for his own development alone, he began to study with exceptional care and frankness those features of nature which were generally slurred

over as unworthy attention; and for this purpose he found most timely encouragement in the enthusiastic outburst of Ruskin's appeal to nature in all vital qualities of art criticism as expressed by him in 'Modern Painters.'"

Most of the leading painters of the time seemed to him to have "derived their manner through dogmas evolved from artists' systems"; he also ventured to dispute the claims of such famous old masters as Guido Reni, Giulio Romano, Guercino, Murillo, and others to the admiration in which they were held: and, for his own part, began to find much to admire in the painters who preceded Raphael. All this was so much heresy, hardly to be taken seriously, in the eyes of his fellow-students. He found one amongst them, however, and that one the most brilliant of them all, John Everett Millais, who was ready to sympathise with his desire for an art more closely in touch with nature. The two youths had become acquainted before Hunt obtained his probationership; and Millais, who, though two years younger than Hunt, had entered the Academy Schools before him, had encouraged the older student to persevere in his attempt to obtain an entrance. Afterwards they worked together and had long talks about the existing condition and the future of art. Millais, like most

young artists of the time, was a great admirer of Etty, and, as is shown by such early pictures as *Pizarro Seizing the Inca of Peru* and *Cymon and Iphigenia*, was greatly influenced by him in his practice; but, in companionship with Hunt, he decided to follow a more independent course.

In 1847, Holman Hunt's picture, *The Eve of St. Agnes* (No. 1 in the present Exhibition), was hung at the Royal Academy, and was greatly admired by another student, Dante Gabriel Rossetti, who had been a pupil of Ford Madox Brown; but, disheartened by the drudgery of still-life painting to which he had been set, he now came and expressed a wish to work in Hunt's studio. This was agreed upon; and in this way were brought together three young artists of whom each was to make for himself a place in English art; and who were together to organise a movement that had far-reaching consequences.

This is not the place to tell in detail the story of the Pre-Raphaelite Brotherhood which these three inaugurated in the following year, uniting with them for the purpose Rossetti's brother William Michael, two painters, James Collinson and Frederic George Stephens, and a sculptor, Thomas Woolner. There

has been much controversy as to what were the exact principles and aims of the Brotherhood, but upon this we need not enter here, as our immediate purpose is only to see how one member of the Brotherhood, Holman Hunt, went to work; and this we learn from a significant passage in the book by him which has already been quoted. "In agreeing to use the utmost elaboration in painting our first pictures," he says of the Brethren, "we never meant more than to insist that the practice was essential for training the eye and hand of the young artist; we should not have admitted that the relinquishment of this habit of work by a matured painter would make him less a Pre-Raphaelite. I can say this the better because I have retained later than either of my companions did, the restrained handling of an experimentalist." Rossetti, in fact, departed from such practice almost immediately; and Millais after not many years; Holman Hunt has never abandoned it. Close fidelity to nature, literal rather than suggestive rendering of fact, has marked his work throughout.

This characteristic of his art may be, or, rather, should be, connected with a physical peculiarity: he has had remarkably keen eyesight. On one occasion, in Jerusalem, he proved to a friend, who doubted the

statement, that he could see the moons of Jupiter with the naked eye; and it has always been a delight to him to represent in his pictures the marvellous detail which his exceptional eyesight has revealed to him.

A word should perhaps be said about the choice of the name "Pre-Raphaelite" for the Brotherhood. As it is with Holman Hunt we are concerned, we will take his explanation of it. He and his companions, he says, in effect, did not refuse admiration to Raphael, or, indeed, to the merit in any school of painting. But they saw that, after Raphael's time, there was a tendency rather to imitate the great masters than to draw inspiration direct from nature, as the earlier masters had done. Their aim, therefore, was to work in the spirit of Raphael and his great contemporaries and predecessors, setting truth in the forefront of their endeavour, but by no means ignoring beauty. Literal imitation of the manner of the earlier Italian painters was no part of their purpose. In what Mr. Holman Hunt says about the principles of the Brotherhood, it must be remembered, he has those of Millais and himself especially in mind.

Only three members of the Brotherhood took a conspicuously active part, so far as painting was

concerned, in the assertion of its principles. These were Holman Hunt, Millais, and Rossetti. In 1849, when they first exhibited pictures with the letters P.R.B. (Pre-Raphaelite Brotherhood) after their signatures, Holman Hunt was only twenty-two years of age, Millais twenty, and Rossetti twenty-one. Holman Hunt exhibited *Rienzi Swearing Revenge over his Brother's Corpse*, a picture not available for this Exhibition; Millais exhibited *Lorenzo at the House of Isabella*, now in the Walker Art Gallery, Liverpool; and Rossetti, *The Girlhood of Mary Virgin*. The pictures were well received. The following year, Holman Hunt's picture was *A Converted British Family Sheltering a Christian Missionary from the Persecution of the Druids*. This picture is now in the University Galleries, Oxford, the authorities of which are forbidden to lend it by the will under which it was bequeathed to them. Millais exhibited *Christ in the House of His Parents*, and *Ferdinand Lured by Ariel*; and Rossetti, *Ecce Ancilla Domini*, now in the National Gallery of British Art. By this time the meaning of the letters P.R.B. had leaked out; it was seen that the three young painters were aiming at something little less than a revolution in art, and their pictures were attacked with a violence that degenerated into abuse. Rossetti withdrew

from the contest; but Holman Hunt and Millais exhibited again the following year, the former showing *The Two Gentlemen of Verona* (No. 2 in this Exhibition), and Millais, *Mariana in the Moated Grange*, *The Return of the Dove to the Ark*, and *The Woodman's Daughter*. The outburst of adverse criticism was, if anything, more bitter than before. But Ruskin now came to the help of the young painters who were working in such close accord with his theories of the relation of art to nature. In two letters to "The Times" he vindicated the truthfulness of their pictures; and criticism, and general public opinion, afterwards gradually veered round in their favour.

The Brotherhood, as an organisation, soon lapsed; the three chief members of it went different ways in art; and each may be said to have had his separate influence and following. Mr. Holman Hunt has already been quoted as saying that he has kept the most closely of the three to the methods to which the members of the Brotherhood only bound themselves as young artists. Most of his important works, and many of his minor works, are included in the present Exhibition; their paucity in number, as compared with the lifework of many other artists, being accounted for by the immense amount of thought

and labour bestowed on each picture. As the dates of all the pictures are given in the catalogue there is no need to give here a chronological list of his works. It is desirable, however, to say something about the reasons which led him to spend several years painting in the Holy Land, or, rather, to put before the reader the reasons as given by himself.

His proposal to spend several years in the East was strongly opposed by his friends, and among them by Augustus Egg, R.A., and in "Pre-Raphaelitism and the Pre-Raphaelite Brotherhood" he thus relates his defence of the proposal to this artist: "Confessing to Egg that my project of going to Syria had originated when I was a boy at school, when the lessons from the New Testament were read, I added, that 'although the revelations of Science, and more transiently the conclusions drawn from these by theorists and commentators, had often compelled me to reconsider my earlier understanding of the story, yet the doings of that Divine Master in Syria never ceased to claim my homage. The pursuit of painting only gave my childish Palestine project distincter purpose. The gain in thoughtfully spent life is,' I said, 'the continual disturbance of obsolete convictions; at such tremulation of ideas one is tempted to shoot off to any extreme

harbour of rest, and to violently denounce all others. I would guard against this danger with my respect for impartial investigation, built upon confidence that truth, whatever it be, is above all price, and my desire is very strong to use my powers to make more tangible Jesus Christ's history and teaching. Art has often illustrated the theme, but it has surrounded it with many enervating fables, and perverted the heroic drama with feeble interpretation. We have every reason to believe that the Father of all, demands that every generation should contribute its quota of knowledge and wisdom to attain the final purpose, and however small my mite may be, I wish to do my poor part, and in pursuing this aim I ought not surely to serve art less perfectly.' At which Egg yielded the point, saying, 'Well, perhaps you're right.'" No other comment on this quotation is needed than that the present Exhibition bears witness to the carrying out through a long lifetime of the earnest purpose disclosed in it.

Mr. Holman Hunt went to the East in 1854 and returned to this country in 1856. In 1869 he returned to Syria, and a third visit was made in 1875. *The Scapegoat* (Nos. 8 and 15) and *The Finding of the Saviour in the Temple* (Nos. 11 and 16) were the chief results of his first stay in Syria; *The Shadow*

of Death (No. 6) and *The Triumph of the Innocents* (Nos. 7 and 13) were the chief results of the second and third visits respectively. *Christ Among the Doctors in the Temple* was painted at a later date from material gathered during preparation for *The Finding of the Saviour in the Temple.** The Syrian landscapes, the drawings and paintings of Jerusalem, Nazareth, and other places associated with the life of Christ, and the scenes of modern life in the East, much less changed than Western life from that of two thousand years ago, group themselves round the pictures that were the main purpose of the journeys. It may be pointed out that *The Triumph of the Innocents*, *The Finding of the Saviour in the Temple* and *Christ among the Doctors*, *The Shadow of Death*, *The Scapegoat*, and *The Light of the World*, form a sequence of pictures illustrating the life and work of Christ; and that others, such as *The Hireling Shepherd*, *The Strayed Sheep*, *The Awakened Conscience*, and even *The Lady of Shalott* are, in their subject, in close relation to the pictures just mentioned.

Criticism has no place in this Introduction. There will doubtless be no lack of it elsewhere. But few

* *The Miracle of the Sacred Fire in the Church of the Holy Sepulchre at Jerusalem* (No. 40) was painted during and after a later visit to the East in 1892-3.

even amongst those who may be least in sympathy with much in Mr. Holman Hunt's art, will quarrel with the closing words of the book in which he has told the story of his life and of the Pre-Raphaelite Brotherhood: "We undertook to show that the rendering of new delights was not incompatible with the dignity of the highest art. The purpose of art is in love of guileless beauty, to lead man to distinguish between that which, being clean in spirit, is productive of virtue, and that which is flaunting and meretricious and productive of ruin to a nation."

In conclusion, it may be pointed out that the works by earlier English painters, such as Richard Wilson, George Morland, Etty, and others, and by Mr. Holman Hunt's contemporaries, particularly those of such men as Madox Brown, Millais, Rossetti, W. A. Collins, and Burne-Jones, which are to be seen in the Art Gallery in which the present Exhibition is being held, should be studied along with Mr. Holman Hunt's work; for his work and theirs throw invaluable light on each other. The value to us in Manchester of such exhibitions as this one, and as the Ruskin and Watts Exhibitions, in regard to our fuller enjoyment and understanding of our permanent collections, is inestimable.

J. E. P.

The Exhibits, except where otherwise stated, are oil paintings.

A few of the exhibits are for sale. Particulars may be obtained from the Curator, Mr. Stanfield.

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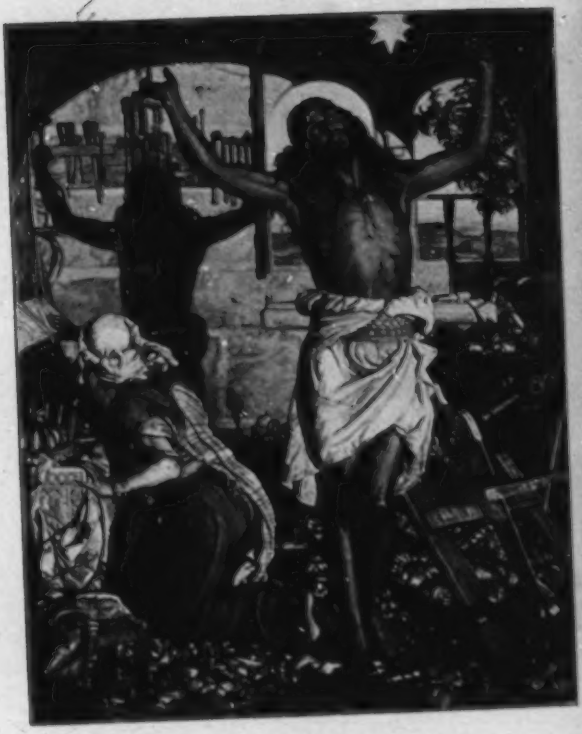

THE SHADOW OF DEATH.

THE HIRELING SHEPHERD.

From the Small Version belonging to Sir William Agnew, Bart.

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CATALOGUE

ROOM I.

1. The Eve of St. Agnes

Lent by J. W. WALTON-WILSON, Esq.

Painted in 1848. Canvas 31 × 45 inches.

Exhibited at the Royal Academy, 1848, and at the Leicester Galleries, 1906.

"They glide, like phantoms, into the wide hall!
Like phantoms to the iron porch they glide,
Where lay the Porter in uneasy sprawl,
With a huge empty flagon by his side:
The wakeful bloodhound rose, and shook his hide,
But his sagacious eye an inmate owns:
By one, and one, the bolts full easy slide:—
The chains lie silent on the footworn stones;
The key turns, and the door upon its hinges groans,

And they are gone: ay, ages long ago
These lovers fled away into the storm."
—KEATS' "Eve of St. Agnes."

In the picture the lovers are seen stealing away, while in the hall the revelry is at its height; and the porters, who should be watching, are asleep.

The Pre-Raphaelites greatly enjoyed the poetry of Keats. This poem also suggested the subject of Millais' *Lorenzo and Isabella*, exhibited at the Royal Academy in 1849, and now in the Walker Art Gallery, Liverpool.

2. Two Gentlemen of Verona

Painted 1850-1851. Canvas 38 × 52 inches.

Exhibited at the Royal Academy, 1851, and at the Leicester Galleries, 1906.

This picture, with Sir John Millais' pictures of the same year, was violently condemned, which moved Ruskin to write to *The Times* in their defence. The picture was sent to the Liverpool Annual Exhibition, and was awarded the prize by the Committee.

It is often called "Valentine Rescuing Sylvia from Proteus." There is a quotation from the play on the frame.

3. The Hireling Shepherd

The Property of the Manchester Corporation.

Painted in 1851. Canvas 29⅝ × 42⅝ inches.

Exhibited at the Royal Academy, 1852, and at the Leicester Galleries, 1906.

Painted at Ewell, Surrey. Millais, while at Worcester Park Farm, at the same time, painted "Ophelia" and "The Huguenot."

"Sleepest or wakest thou, jolly shepherd?
Thy sheep be in the corn;
And for one blast of thy minikin mouth,
Thy sheep shall take no harm."—"King Lear."

"Shakespeare's song represents a shepherd who is neglecting his real duty of guarding the sheep. Instead of using his voice in truthfully performing his duty, he is using his 'minikin mouth' in some idle way. He was a type of other muddle-headed pastors, who, instead of performing their services to the flock—which is in constant peril—discuss vain questions of no value to any human soul. My fool has found a death's-head moth, and this fills his little mind with forebodings of evil, and he takes it to an equally sage counsellor for her opinion. She scorns his anxiety from ignorance rather than profundity, but only the more distracts his faithfulness. While she feeds her lamb with sour apples, his sheep have burst bounds and got into the corn. It is not merely that the wheat will be spoilt; but in eating it the sheep are doomed to destruction from becoming what farmers call 'blown.' I did not wish to force the moral, and I never explained it till now. For this meaning was only in reserve for those who might be led to work it out. My first object as an artist was to paint, not Dresden china *bergers*, but a real shepherd, and a real shepherdess, and a landscape in full sunlight, with all the colour of luscious summer, without the faintest fear of the precedents of any landscape painters who had rendered Nature before."
—Extract from a letter from the artist, written in 1897, when the picture was purchased by the Manchester Corporation."

See No 9.

4. Claudio and Isabella

Lent by Mrs. ASHTON.

Painted in 1850. Panel 30 × 17 inches.

Exhibited at the Royal Academy in 1853, and at the Leicester Galleries, 1906.

This picture was painted as a commission from Augustus Egg, R.A., and was sold at his sale to Thomas Ashton, Esq., M.P.

In Shakespeare's "Measure for Measure," Claudio, who has been imprisoned, is visited by his sister, Isabella, and begs her to purchase his freedom at the price of her own shame. "Death is a fearful thing," says the brother. "And shamed life a hateful," replies his sister. We see her overwhelmed with sadness at the discovery of her brother's baseness. He only plucks at his chain, longing to be free.

5. Christ among the Doctors

Lent by J. T. MIDDLEMORE, Esq., M.P.

Painted in 1886. Water colour 25½ × 49½ inches.

Exhibited by the Old Water Colour Society, and at the Leicester Galleries, 1906.

Dr. Wilson (Canon of Worcester), at the time headmaster of Clifton College, applied to the artist for an illustration of the subject of "Christ Among the Doctors" for the use of Messrs. Powell, in their mosaic in the school chapel. Having material in

mind which his historical picture of "The Finding of Christ in the Temple" had not allowed him to utilise, the artist gladly devoted himself to a design in which the celebrated Rabbis of the time could be introduced as sitting in the synagogue school. When Messrs. Powell had carried out their mosaic, the artist completed the design as a water-colour picture. A historic description was (at the request of Canon Wilson) written by the artist and published in the *Contemporary Review*. The two youthful figures in the foreground to the right represent Nicodemus and Joseph of Arimathea. The boy on the left represents Gamaliel, the son of Shimeon, who was the son of Hillel, the celebrated Rabbi.

6. The Shadow of Death

(Sometimes called "Christ the Carpenter".)

Presented to the Manchester Corporation by Messrs. THOMAS and WILLIAM AGNEW.

Commenced in Jerusalem in 1869; finished in 1873. Panel 81¼ × 65¼ inches.

Exhibited at Messrs. Agnew's Galleries, and at the Leicester Galleries, 1906.

The fact that Jesus worked as a carpenter is stated in St. Mark, "Is not this the carpenter?"

Justin Martyr, in his "Apologia," states that he conversed with old persons at Nazareth who remembered that Jesus made yokes and ploughs for the peasantry. This view of the life of Christ had not, prior to this picture, been illustrated.

There are two small pictures of this subject. The original study, painted on canvas in Bethlehem, belongs to the Leeds Art Gallery. Another version, painted on panel, is the property of J. T. Middlemore, Esq., M.P.

7. The Triumph of the Innocents

Lent by Mr. and Mrs. SYDNEY MORSE.

Painted in 1870, and continued until 1876. Canvas 30 × 49½ inches.

Exhibited at the Leicester Galleries, 1906.

The original study in oil for "The Triumph of the Innocents." The design was worked out on this canvas with a larger train of the martyred innocents than will be found in the large pictures, where the design is developed. In this picture the light is simply that of the moon; the spiritual glow about the heads alone indicates their supernatural character. The background was painted in the Philistine plain. The features of the idea as first conceived and incorporated in this essay were retained, although in some points the artist deemed it desirable to make changes in the larger compositions.

See No. 13.

8. The Scapegoat

The Property of the Manchester Corporation.

Painted in 1854. 12½ × 17½ inches.

While the large version of this subject was in progress, the artist painted this one in Jerusalem, to

try the effect of introducing the rainbow, which he had seen at Oosdom, on the Dead Sea, where the larger picture was painted. He eventually decided, for the latter picture, to omit the rainbow, and to substitute a grey goat for a brown one.

See No. 15.

9. The Hireling Shepherd

Lent by Sir WILLIAM AGNEW, Bart.

Painted 1851-1861. Canvas 12 × 18 inches.

See No. 3 for full description.

10. Strayed Sheep

Lent by Mrs. GEORGE LILLIE CRAIK.

Painted in 1853. Canvas 23 × 16¾ inches.

Exhibited at the Royal Academy in 1853, at Manchester, 1887, and at the Leicester Galleries, 1906.

When "The Hireling Shepherd" (No. 3) was on exhibition at the Royal Academy in 1852, Mr. Charles Maud, of Bath, wrote to the artist to propose that he should paint the group of sheep in that picture for him, and this offer was at first accepted, but subsequently it was agreed that an original picture with sheep should be substituted. Fairlight Downs was the landscape chosen.

11. The Finding of the Saviour in the Temple

Lent by the Corporation of Birmingham.

Painted 1854-1860. Canvas 34 × 56 inches.

Exhibited alone in Bond Street, 1860, and at the Leicester Galleries, 1906.

The painting was commenced with intent to give the characteristics of racial Jewish type. This purpose involved several months' work in Jerusalem, during which time many of the Rabbis and their attendants were painted; the work had to be put aside before it could be resumed for further advancement. The picture was brought to completion in London in 1860.

When Herod first resolved to rebuild the Temple, the priests interposed a difficulty arising from the need of guarding the hallowed enclosure from heathen footsteps; the King therefore ordained that a number of young Levites should be instructed in the principles of architecture, and, when these privileged youths were qualified, the Inner Courts, including that of the women represented here, were designed and constructed. From the descriptions remaining to us they appear to have been of a type reminiscent of earlier days, barbaric and rich in character.

Mr. Holman Hunt felt justified in adopting an Oriental vineyard as the model for construction. The Outer Court, which is of pure classical device, and was not completed before the Crucifixion, forms a contrast in design to the Inner Court.

12. The Beloved

Lent by HIS MAJESTY THE KING.

Finished in 1898. Canvas 24½ × 20 inches.

Exhibited at the New Gallery in 1898, and at the Leicester Galleries, 1906.

When "The Shadow of Death" was completed, Her Majesty Queen Victoria expressed an interest in the picture, and commanded it to be sent to Buckingham Palace.

Her Majesty then graciously desired the artist to make a copy of the head of Christ for the Royal collection. When the work was taken in hand it became apparent to Mr. Holman Hunt that the pose of the arms in the larger work compelled a change of treatment for the limits of the smaller picture. The artist's health soon made it necessary for him to seek rest abroad, and on his return from the East, years after, he found opportunities for completing the work. With her accustomed considerateness, Her Majesty Queen Victoria pardoned the delay and liberally purchased the picture.

13. The Triumph of the Innocents

Lent by J. T. MIDDLEMORE, Esq., M.P.

Painted 1883-1885. Canvas 60 × 100 inches.

Exhibited by the Fine Art Society in 1885, and at the Leicester Galleries, 1906.

The idea of this subject having been already advanced to a forward point in the small study (No. 7), the artist, on his return to the East in 1875, commenced it on a large scale, adopting fresh developments deemed desirable for the larger proportions of the work. Circumstances, needless to enter into here, compelled him to put this aside and to repeat the composition on the canvas before us, which is about four inches wider and two inches higher than the earlier picture. Some time later the artist took up the relinquished painting, and finished it also. It was bought by the Municipality of Liverpool, with the aid of private subscription, for the Walker Art Gallery.

Ruskin, in one of his lectures on *The Art of England*, said of this picture:—

"You know that in the most beautiful former conceptions of the Flight into Egypt, the Holy Family were always represented as watched over and ministered to by attendant angels. But only the safety and peace of the Divine Child and its mother are thought of. No sadness or wonder of meditation returns to the desolate homes of Bethlehem.

"But in this English picture all the story of the escape, as of the flight, is told in fulness of peace, and yet of compassion. The travel is in the dead of night, the way unseen and unknown; but, partly stooping from the starlight, and partly floating on the desert mirage, move with the Holy Family the glorified souls of the innocents. Clear in celestial light and gathered into child-garlands of gladness, they look to the Child in whom they live, and yet

for whom they die. Waters of the River of Life flow before on the sands; the Christ stretches out His arms to the nearest of them—leaning on His mother's breast.

"To how many bereaved households may not this happy vision of conquered death bring in the future days of peace!

"I do not care to speak of other virtues in this design than those of its majestic thought—but you may well imagine for yourselves how the painter's quite separate, and, in its skill, better than magical power of giving effects of intense light, has aided the effort of his imagination, while the passion of his subject has developed in him a swift grace of invention which for my own part I never recognised in his design until now. I can say with deliberation that none even of the most animated groups and processions of children which constitute the loveliest sculpture of the Robbias and Donatello can more than rival the freedom and felicity of motion, or the subtlety of harmonious line, in the happy wreath of these angel-children."

Mr. Holman Hunt says in "Pre-Raphaelitism and the Pre-Raphaelite Brotherhood" that this passage gives the fullest description of the purpose he had tried to enshrine in his painting.

One or two minor inaccuracies will be noted in the description, due to Ruskin's having only seen the picture in an incomplete condition.

14. The Bride of Bethlehem

Lent by HENRY HASLAM, Esq.

Painted in 1884. Canvas 19½ × 16 inches.

Exhibited at the Grosvenor Gallery, 1885, and at the Leicester Galleries, 1906.

Undertaken as a preliminary study for the Virgin's head in "The Triumph of the Innocents." See No. 13.

15. The Scapegoat

Lent by Sir CUTHBERT QUILTER, Bart.

Painted in 1854. Canvas 34 × 55 inches.

Exhibited at the Royal Academy, 1856, and at the Leicester Galleries, 1906.

Painted at Oosdom, on the shores of the Dead Sea. Across the sea are the mountains of Moab.

See No. 8.

16. The Finding of the Saviour in the Temple

Lent by Mrs. HOLT.

Exhibited at the Leicester Galleries, 1906. Small version. Canvas 17 × 27½ inches.

See No. 11.

17. The Awakened Conscience

Lent by Sir ARTHUR H. FAIRBAIRN, Bart.

Canvas 30 × 21¾ inches.

Exhibited at the Leicester Galleries, 1906.

Painted in 1853, and originally designed as an individualistic counterpart to "The Light of the World," with which picture it hung in the Royal Academy Exhibition in 1854. These pictures having been violently attacked, Ruskin wrote eloquently in their defence in *The Times*.

18. May Morning on Magdalen Tower, Oxford

"And fyry Phebus ryseth up so brighte
That al the orient laugheth of the lighte."

Lent by BARROW CADBURY, Esq.

Begun in 1888; finished in 1891. Canvas 15 × 19¼ inches.

The small study of the subject first undertaken on this scale as suitable for work on the windy roof of Magdalen Tower; thus alone the architectural features, the sky and landscape could be studied day after day subject to the effects at dawn.

Not until these fixed conditions were obtained on the spot could the groups of figures be judiciously composed.

For fuller description see No. 34.

18a. The Light of the World

Lent by the DOWAGER LADY TWEEDMOUTH.

Painted in 1852. Canvas 18½ × 9 inches.

Exhibited at the Leicester Galleries, 1906.

This miniature representation of the subject known as "The Light of the World," was undertaken by the artist for the gradual development of the idea. Although Nature was used as the alphabet to express the meaning to be conveyed, the treatment throughout had to be studied and arranged, this canvas being used for the purpose; and therefore, although it was not completed until after the exhibition of the picture now at Oxford, it may be entitled the original oil painting of the design. Lady Tweedmouth very kindly lent this picture to the artist, during the painting of the life-size picture which the Right Hon. Charles Booth is now sending round the Colonial Empire.

See Nos. 47a and 47b.

19. Amaryllis

"In dewy mornings when she came this way,
Sweet bents would bow, to give my Love the day;
And when at night she folded had her sheep,
Daisies would shut, and closing, sigh and weep."
—HERRICK.

Lent by Mrs. GEORGE LILLIE CRAIK.

Painted in 1887-8. Canvas 25½ × 20 inches.

Exhibited at the Grosvenor Gallery in 1887, and at the Leicester Galleries, 1906.

20. Bianca

"The patroness of heaveny harmony."

Lent by W. HOLMAN HUNT, Esq.

Painted in Florence, 1869. Canvas 35 × 26½ inches.

Exhibited at the Leicester Galleries, 1906.

21. Isabella and the Pot of Basil

Lent by Mrs. JAMES HALL.

Painted at Florence in 1866-7. Canvas 72 × 44½ inches.

Exhibited at Messrs. Gambart's Gallery, King Street, 1867, and at the Leicester Galleries, 1906.

"And she forgot the stars, the moon, the sun,
And she forgot the blue among the trees,
And she forgot the dells where waters run,
And she forgot the chilly autumn breeze;

She had no knowledge when the day was done,
And the new moon she saw not; but in peace
Hung over her sweet Basil evermore,
And moisten'd it with tears unto the core."

—KEATS' "Isabella, or the Pot of Basil."

The head of the girl's murdered lover is beneath the plant.

22. Il Dolce far Niente

Lent by THOMAS BROCKLEBANK, Esq.

Painted in 1866. Canvas 31⅝ × 39½.

Exhibited at the Royal Academy, 1867.

ROOM II.

23. The Tracer

"Be sure before painting to make a correct outline."
—"Old-fashioned Manual of Art."

Lent by HILARY L. HOLMAN HUNT, Esq.

Painted in 1886. Canvas 48 × 26 inches.

Exhibited in the Grosvenor Gallery, 1887, and at the Leicester Galleries, 1906.

A portrait.

24. The Ship

"I hear the noise about thy keel,
I hear the bell struck in the night,
I see the cabin window bright,
I see the sailor at the wheel."
—"In Memoriam."

Lent by W. HOLMAN HUNT, Esq.

Painted in 1875. Canvas 30 × 38 inches.

Exhibited at the Leicester Galleries, 1906.

When the artist was crossing the Mediterranean in 1875 the change in the steering gear from the

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THE AWAKENED CONSCIENCE

AMARYLLIS.

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stern to midships had not yet been completed, and the vessel still had the simple machinery for guiding it by the wheel at the helm. It was evident that this opportunity of illustrating Tennyson's lines in "In Memoriam" could not be postponed. The artist therefore made drawings and night studies of effect, and on his arrival in Syria, with the scene still fresh in his mind, he painted this picture.

25. Portrait of the Artist

Lent by W. HOLMAN HUNT, Esq.

Painted in 1868. Canvas 41 × 29 inches.

Exhibited at the Leicester Galleries, 1906.

The Council of the Uffizi Gallery, Florence, having invited Mr. Holman Hunt to contribute his portrait by his own hand, as a companion to that of his life-long friend, Sir John Millais, now in the Gallery of Portrait Painters, the artist has decided to present this one of himself at the age of forty-one. The dress is the common one worn in Syria, which he constantly used in his painting room.

26. The Lady of Shalott

Lent by W. HOLMAN HUNT, Esq.

1886-1905. Canvas 74 × 60 inches.

Exhibited at Messrs. Tooth's Gallery, 1905.

This realisation of the subject is in its details (as is usual with the larger development of a theme)

more complicated than in the original oil study, No. 29.

"Out flew the web and floated wide;
The mirror cracked from side to side;
'The curse is come upon me,' cried
The Lady of Shalott."

Tennyson, in his poem of "The Lady of Shalott," deals with a romantic story which conveys an eternal truth, based upon the romance of King Arthur and the Knights of the Round Table. The name of the lady and the events recorded are the invention of the poet.

The progressive stages of circumstance in the poem are reached in such enchanting fashion as to veil from the casual reader the severer philosophic purport of the symbolism throughout the verse.

The parable, as interpreted in this painting, illustrates the failure of a human soul towards its accepted responsibility. The lady typifying the soul is bound to represent faithfully the workings of the high purpose of King Arthur's rule. She is to weave her record, not as one mixing in the world, tempted by egoistic weakness, but as a being "sitting alone"; in her isolation she is charged to see life with a mind supreme and elevated in judgment. In executing her design on the tapestry she records not the external incidents of common lives, but the present condition of King Arthur's Court, with its opposing influences of good and evil. It may be seen he is represented

on his double throne, the Queen is not there, and he is saddened by her default; but he is still supported on his right and on his left by Christian virtues.

At his right hand Charity is sheltering motherless children under her ægis, while Justice and Truth are on his left.

The knights below are bringing their services. Sir Galahad is offering on his shield the cup of the Holy Grail, which alone pure innocence and faithfulness have enabled him to obtain; parts of the web which are not yet completed would reveal the true services of other knights, but on the left of the embroidery the lady has already pictured the brilliant but idle and vain-glorious Sir Lancelot, who brings no offerings but lip-service, kissing his finger tips.

The lady's chamber is decorated with illustrations of devotion of different orders, on one hand the humility of the Virgin and her Child, and on the other the valour of Hercules, who, having overcome the dragon, is seizing the fruit of the garden of the Hesperides, while the guardian daughters of Erebus are dead in sleep.

The mirror stands as the immaculate plane of the lady's own inspired intelligence, and so far she has obeyed its injunctions, but seeing the happiness of the common children of men denied to her for the time she becomes envious, and cries, "I am half sick of shadows."

In this mood she casts aside duty to her spiritual self, and at this ill-fated moment Sir Lancelot comes riding by heedlessly singing on his way.

Fascinated by his reflection in the mirror, she turns aside to view him through the forbidden window opening on to the world below.

Having forfeited the blessing due to unswerving loyalty, destruction and confusion overtake her. The mirror "cracks from side to side," her work is ruined; her artistic life has come to an end. What other possibilities remain for her are not for this service; that is a thing of the past.

Unwittingly the traitor, Lancelot, imparts consolation in his final words:—

. . . . "She has a lovely face;
God in His mercy lend her grace,
The Lady of Shalott."

The painter's own note on the picture.

See No. 29.

27. The Birthday

Lent by W. HOLMAN HUNT, Esq.

Painted in 1867. Canvas 41½ × 28 inches.

Exhibited at the Royal Academy, 1869, and at the Leicester Galleries, 1906.

A portrait.

28. Henry Wentworth Monk

Lent by W. HOLMAN HUNT, Esq.

Painted in 1859. 21 × 27 inches.

Exhibited at the Royal Academy in 1860.

An enthusiast for promoting the establishment of Peace on Earth, according to prophecy, indications of the fulfilment of which he traced in events of his day. He was a native of Canada, where he died at the end of the last century.

29. The Lady of Shalott

"From the bank and from the river
He flashed into the crystal mirror,
'Tirra lirra' by the river
Sang Sir Lancelot."

Lent by W. HOLMAN HUNT, Esq.

Begun in 1887; completed 1905. Panel 17 × 13½ inches.

Exhibited at the Leicester Galleries, 1906.

This first study was undertaken to resolve the treatment beyond the confined limits of the design as given in the Illustrated Edition of Tennyson's Poems, published in 1857. The reliefs represent the virtues of active and passive service to which the Lady has vowed herself.

See No. 26.

30. The King of Hearts

Lent by the EARL OF CARNARVON.

Painted in 1862. Panel 15 × 11 inches.

Exhibited at the Royal Academy in 1863, and at the Leicester Galleries, 1906.

Painted from the artist's nephew (afterwards Dr. Wilson) in the dress worn at a children's fancy ball. The background was painted in the garden of Ockham Park.

31. W. Holman Hunt, Esq., O.M., D.C.L.

By Sir W. B. Richmond, K.C.B., R.A.

Lent by SIR W. B. RICHMOND.

Painted about 1880. Canvas 23¼ × 19¼ inches.

32 Fiesole

(True Merit Overlooked.)

Lent by W. HOLMAN HUNT, Esq.

Painted in 1868. Water colour.

Exhibited at the Leicester Galleries, 1906.

The Royal band on the road to Fiesole.

33. The Terrace, Berne, by Moonlight

Lent by W. HOLMAN HUNT, Esq.

Painted in 1875. Water colour 13 × 17 inches.

Exhibited at the Leicester Galleries, 1906.

34. May Morning on Magdalen Tower

Lent by W. HOLMAN HUNT, Esq.

Painted in 1890. Canvas 60 × 79 inches.

Exhibited by itself in Bond Street, and at the Leicester Galleries, 1906.

When the whole design had been sufficiently determined in the small picture of this subject, No. 18, the President of Magdalen College kindly provided the artist with a studio in the New Buildings, where he commenced the larger picture.

The ceremony has special interest as a relic of Druidic worship, and has survived through all the religious and political evolutions and convulsions of well-nigh 2,000 years. It is a testimony to the poetic and philosophic sentiment latent in the nature of the British race, as also to the honour of the College favouring its protection.

Anthony Wood, in the beginning of the 17th century, speaks of two other colleges whose members retained the custom of issuing in procession on May Morning to the summit of a neighbouring hill, where

they greeted the rising sun with a hymn. But the puritanism of the townsfolk prompted them to resent this observance as Pagan and idolatrous, and they attacked the college folk, causing them to abandon the usage. Magdalen College, however, possessing a suitable height, within their own boundaries, made use of the roof of the tower, which was built in Henry VII.'s time, and continued the ceremony unmolested to our day. It is said that on the roof of Durham Cathedral at the present time a service of song is held in commemoration of a victory obtained while prayer was offered there.

The artist thought it would add to the historic interest of the picture in future times to introduce some of the college dignitaries and choristers into the group.

Amongst the flowers strewn on the roof of the tower may be seen fritillaries, the flower said to have been brought from the East to England by the Crusaders. The silver bowl is the oldest piece of plate in possession of the College, being of the time of William III., all earlier treasure having been sacrificed at the demand of King Charles I.

35. Val D'Arno

Lent by W. HOLMAN HUNT, Esq.

Painted in 1868. Water colour 14 × 19¼ inches.

Exhibited by the Old Water Colour Society, and at the Leicester Galleries, 1906.

View of sunset from the Fiesole Road.

36. The Piazza at Athens

Lent by W. HOLMAN HUNT, Esq.

Painted in 1892. 14½ × 20 inches.

37. W. Holman Hunt, Esq., O.M., D.C.L.

Painted by Sir W. B. Richmond, K.C.B., R.A.

Lent by W. HOLMAN HUNT, Esq.

Painted in 1900. Canvas 25½ × 21 inches.

38. Portrait of Harold Rathbone, Esq.

Lent by HAROLD RATHBONE, Esq.

Painted in 1890† 8½ × 6⅜ inches.

39. W. Holman Hunt

Lent by W. HOLMAN HUNT, Esq.

Portrait sketch of W. Holman Hunt, by himself.

Painted early in 1844. 16½ × 13⅜ inches.

40. The Distribution of Holy Fire in the Church of the Sepulchre, Jerusalem

Lent by W. HOLMAN HUNT, Esq.

Painted in 1893. Canvas 36 × 50 inches.

Exhibited at the New Gallery in 1899, and at the Leicester Galleries, 1906.

The Service takes place on the morning of the Greek Easter Eve. The edifice is a rotunda surrounding the shrine which encloses the traditional tomb of Our Lord. The pilgrims take up their places two days before, guarding these by sleeping there at night. Before the culminating rite they increase their zeal in improvising scenes from the Passion. One man extends himself by cords hanging on the wall, whereat his friends shout, "This is Jesus crucified!" Another simulates death, and he is lifted on to the shoulders of excited comrades, who dance round, exclaiming, "Behold Jesus dead!" Others ascend to the shoulders of friends, who chant, "Now is Jesus risen." All is enacted with no thought of irreverence, but with the simplicity of old English Passion Plays. After the Greek Patriarch has made procession with other Ecclesiastics twice round the tomb, he enters; they take up their places at its door, to testify that no fire passes from without. On the seats in front Mohammedan dignitaries sit; the Pasha attends with the Bim-pasha, who commands the troops of Islam present. It is their duty to suppress disorder amongst the Christians. Quarrels generally arise by the attempts of local Greeks to

dispossess the pilgrims of their posts. The pilgrims come from Russia, Greece, Armenia, Albania, Egypt, and Abyssinia. Most of these have accumulated the means for the sacred journey only by years of self-denial. Of childlike nature, they long to see the Miracle as Heaven's token of their Church's supremacy. After intense and even doubtful suspense they see two windows in the side of the shrine opened and the flame thrust out. On the north the Greeks and on the south the Armenians are assembled, who utter exclamations of wonder and delight. The scene is as it occurred in 1893. A few minutes before the Miracle a fight broke out, the soldiers and Zaptieh are now seizing their prisoners; a boy with torn clothes in the centre of the picture is running away from a group of soldiers and prisoners; foremost of these a young Bethlehemite is hurried along, his young sister, his wife, and his mother accompany him, inconsolable. He turns to pacify them. The fire is first taken by a young priest guarded by several strong men; they carry him out of the Church to the Jaffa gate of the city, whence a horseman gallops with it to Bethlehem. In like manner the fire is transported to Jaffa, and taken by a Russian ship to Odessa, thence it is distributed to relight the altar candles throughout the country. Before us certain wealthy people are located in galleries; these have the flame hoisted up by men engaged below. Everybody has a candle ready, and soon innumerable lights show all over the building through thickening smoke. Each pilgrim then kisses his neighbour before blowing out his candle; he then wraps it up for final use at burial.

41. Portrait of D. G. Rossetti

Lent by W. HOLMAN HUNT, Esq.

Oval panel $11\frac{1}{2} \times 8\frac{1}{2}$ inches.

Exhibited at the Grosvenor Gallery, and at the Leicester Galleries, 1906.

The original drawing of this portrait of Rossetti is in pastel, and was made in Millais' studio in 1853, when Rossetti was twenty-five years of age. It was one of a series of mutual portraits done on the same day to be sent out for the studio of Thomas Woolner, the sculptor, at Melbourne. He brought these back with him to England, and many years later he broke up the series, exchanging the drawing of D. G. Rossetti with William Rossetti for an early landscape study by himself.

At the time it seemed to Mr. Holman Hunt a pity that this record of Rossetti at a most interesting age should not be rendered in oil, for which purpose Mr. William Rossetti kindy lent the pastel drawing.

See also No. 72.

42. Portrait of Sir Richard Owen, K.C.B., D.C.L.

Lent by W. HOLMAN HUNT, Esq.

Painted in 1881. Panel 35×27 inches.

Exhibited at the Grosvenor Gallery in 1881, and at the Leicester Galleries, 1906.

Professor Sir Richard Owen, a native of Lancaster, was seventy years of age when this portrait was painted. The robe is that formerly belonging to Sir John Hunter, President of the Royal College of Surgeons. Sir Richard Owen held the chair which Sir John Hunter had occupied in the preceding century, and, in accordance with an instruction in his will, was buried in the robe.

He was the first director of the Natural History Museum, South Kensington.

43. Sorrow

Lent by Mrs. GEORGE LILLIE CRAIK.

Painted in 1888. Canvas 19 × 14½ inches.

Exhibited at the New Gallery, 1889, and at the Leicester Gallerics, 1906.

44. Miss Flamborough

Lent by W. HOLMAN HUNT, Esq.

Painted in 1881-2. Canvas 51½ × 34 inches.

Exhibited at the Grosvenor Gallery, 1882, and at the Leicester Galleries, 1906.

"The Flamboroughs had got their pictures painted by a limner who took likenesses for 15s. a head . . . there were seven of them and they were drawn with seven oranges."—"Vicar of Wakefield."

ROOM III.

45. The Pearl

Lent by PROF. ISRAEL GOLLANCZ.

Silverpoint. Executed in 1891. 17½ × 11 inches.

Exhibited at the Leicester Galleries, 1906.

Illustration to an English poem of the 14th century, rendered into modern verse by Israel Gollancz.

"O, Pearl! quoth I, with pearls bedight,
art thou my Pearl!—of me so lone
regretted and through the night bewailed
. . . but thou hast reached a life of
joy in the strifeless home of Paradise."

46. Head of Christ

Lent by W. HOLMAN HUNT, Esq.

Drawn in 1870. 16 × 13 inches.

Study made in Bethlehem for Head of Christ in "The Shadow of Death."

47. Study of a Column in the Cenaculum, Mount Zion, Jerusalem

Lent by W. HOLMAN HUNT, Esq.

Executed in 1893. $7\frac{1}{2} \times 5$ inches.

47a. Sketch Design (Pencil) for "The Light of the World."

Lent by W. HOLMAN HUNT, Esq.

See No. 18a.

47b. Drawings (Pencil) for the Lantern in "The Light of the World."

Lent by W. HOLMAN HUNT, Esq.

See No. 18a.

48. Tarsus

Lent by W. HOLMAN HUNT, Esq.

Painted in 1855. Water colour $5\frac{1}{4} \times 10$ inches.

Exhibited at the Leicester Galleries, 1906.

49. **Tents, Zahli, by Moonlight**

Lent by W. HOLMAN HUNT, Esq.

Painted in 1855. Water colour $7\frac{1}{2} \times 4$ inches.

Exhibited at the Leicester Galleries, 1906.

50. **Ramadan, Jerusalem**

Lent by LADY AGNES JEKYLL.

Painted in 1855. Water colour $6\frac{1}{2} \times 13\frac{1}{2}$ inches.

51. **Jerusalem, during Ramadan**

Lent by JESSE HAWORTH, Esq.

Painted in 1854. Water colour $14 \times 8\frac{3}{4}$ inches.

Exhibited at the Art Treasures Exhibition, Royal Manchester Institution, 1878, at the Royal Jubilee Exhibition, Old Trafford, 1887, and at the Water Colour Exhibition, Guildhall, London, 1896.

52. **Cairo**

Sunset on the Gebel Mokattum.

Lent by JESSE HAWORTH, Esq.

Painted in 1854. Water colour $14 \times 6\frac{1}{4}$ inches.

Exhibited at the Art Treasures Exhibition, Royal Manchester Institution, 1878, and at the Royal Jubilee Exhibition, Old Trafford, 1887.

53. The Plain of Rephaim, from Mount Zion

Lent by Mrs. ARNOLD HERBERT.

Painted in 1855. Water colour 13¾ × 19½ inches.

54. The Vision of the Shepherds

Lent by J. T. MIDDLEMORE, Esq., M.P.

Painted in 1893. Water colour 21 × 14¾ inches.

Exhibited at the Leicester Galleries, 1906.

This design was undertaken as an illustration, and was drawn in Syria.

The figures in the vision embrace Adam and Eve, the Greek philosophers, Hebrew kings and prophets, with Angels, all preparing the way for the advent of the Messiah.

55. Nazareth

Lent by Mrs. ARNOLD HERBERT.

Painted in 1855. Water colour 13½ × 19½ inches.

56. Jerusalem

Lent by W. HOLMAN HUNT, Esq.

Painted in 1882. Water colour 9¾ × 13¾ inches.

Exhibited at the Leicester Galleries, 1906.

57. Bethlehem

Lent by W. HOLMAN HUNT, Esq.

Painted in 1883. Water colour 9¾ × 13¾ inches.

Exhibited at the Leicester Galleries, 1906.

58. Jerusalem

Lent by W. HOLMAN HUNT, Esq.

Painted in 1869. Water colour 10 × 19½ inches.

Exhibited at the Leicester Galleries, 1906.

Jerusalem seen from the west walls, looking over the valleys of Gihon and Hinnom towards Bethlehem.

59. The Gazelle, Desert of Gizeh

Lent by HAROLD RATHBONE, Esq.

Painted in 1854. Water colour 14 × 10 inches.

60. The Great Pyramid

Lent by E. G. BROCKBANK, Esq.

Painted in 1854. Water colour 6½ × 9½ inches.

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61. The Desert

Lent by SIR KENNETH A. MACKENZIE, K.C.B., K.C.

Painted 1854-65. Water colour 10 × 27¾.

62. Nile Sketch

Lent by W. HOLMAN HUNT, Esq.

Painted in 1854. Water colour 4 × 9½ inches.

Exhibited at the Leicester Galleries, 1906.

63. Apple Harvest in the Rhine Valley, Ragaz.

Lent by J. T. MIDDLEMORE, Esq., M.P.

Painted in 1885? Water colour 15½ × 18½ inches.

64. Ponte Vecchio, Florence

Lent by the Board of Education, South Kensington.

Painted in 1867. Water colour 10 × 21½ inches.

65. Helston, Cornwall

Lent by W. HOLMAN HUNT, Esq.

Painted in 1860. Water colour 6¾ × 10 inches.

Exhibited at the Leicester Galleries, 1906

66. Stratford-on-Avon

Lent by W. HOLMAN HUNT, Esq.

Painted in 1891. Water colour 17½ × 21 inches.

Exhibited at the Leicester Galleries, 1906.

The peasant who carried the artist's materials said: "Shakespeare! He ain't no good to nobody, leastways not to the likes of me. I don't say he ain't some use to the hotel keepers and photographers."

67. 68. Trial Sketches for The Lady of Shalott

Lent by W. HOLMAN HUNT, Esq.

69. The Right Honourable Doctor Lushington

Lent by HIS HONOUR JUDGE LUSHINGTON.

Drawn in 1862. 18½ × 14¼ inches.

Preparatory study for oil picture.

70. Portrait of Walter H. Deverell.

Lent by W. HOLMAN HUNT, Esq.

Drawn in 1853. 13¾ × 10 inches.

Walter H. Deverell became a member of the Pre-Raphaelite Brotherhood after James Collinson's resignation. This, and the next five drawings, are interesting mementoes of the Pre-Raphaelite Brotherhood.

71. Study for Rienzi

Lent by W. HOLMAN HUNT, Esq.

Drawn from Millais in 1848. 6 × 5¼ inches.

72. Pen and Ink Sketch of Rossetti, 1848

Lent by W. HOLMAN HUNT, Esq.

8 × 6 inches.

73. Portrait of Charles Allston Collins, after death

Lent by W. HOLMAN HUNT, Esq.

Black and white, 1873. 19½ × 27½ inches.

"It is a pleasant thought at any rate, for surely of all the ingredients in the horror which death inspires, there is not one that has a larger share to make it terrible than the bitter thought that we are forgotten. . . . Think of this sometimes, and go once now and then, and stand beside his grave. You shall not come away the worse."—"A New Sentimental Journey" (C. Collins).

An oil painting by Charles Allston Collins, "The Pedlar," is in the permanent collection of pictures in this Art Gallery. He was not actually a member of the Pre-Raphaelite Brotherhood; though he was the friend and companion of Holman Hunt and Millais. He eventually abandoned painting for literature. He was a brother of Wilkie Collins.

74. Relief in Coloured Plaster, designed for the Picture of The Lady of Shalott

Lent by W. HOLMAN HUNT, Esq.

Designed in 1887. 27 × 20 inches (oval).

This relief shows the pains taken by Mr. Holman Hunt to ensure accuracy in the details of the oil painting. See Nos. 26 and 29.

75. Pencil Portrait of Millais, 1853

Lent by W. HOLMAN HUNT, Esq.

10 × 8 inches.

76. The Reception of the Pre-Raphaelite Pictures in 1851. Sketch by Sir J. E. Millais, Bart., P.R.A.

Lent by W. HOLMAN HUNT, Esq.

Executed in 1851. Pen and ink sketch 8¼ × 7½ inches.

"Our pictures this year had less good places than before; they were separated, and all suffered as to their key of colour and effect by want of support. The wrath against us now was of triumphant tone, our enemies spoke as though we must see we were defeated. Yet there were painters who stood atten-

tive before the pictures, and in the end turned and shook our hands heartily, saying, 'Do not heed all this clamour.' Millais came back with me early from the Academy to Chelsea on the first day of the Exhibition, and there he took up a pen and sketched the scene representing our rivals' wrath at our pictures, with others engaged in touching up their own work." —W. Holman Hunt, in "Pre-Raphaelitism and the Pre-Raphaelite Brotherhood."

77. Portrait of a Lady, 1876

Lent by W. HOLMAN HUNT, Esq.

27¾ × 20 inches.

78. Chalk Study

Lent by W. HOLMAN HUNT, Esq.

23½ × 18½ inches.

79, 81. Six Portraits

Lent by W. HOLMAN HUNT, Esq.

Drawn in 1877.

Six Silverpoint Portraits of Mr. Holman Hunt's Family.

80. Crayon Portrait of a Lady, 1866

Lent by W. HOLMAN HUNT, Esq.

21 × 14 inches.

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